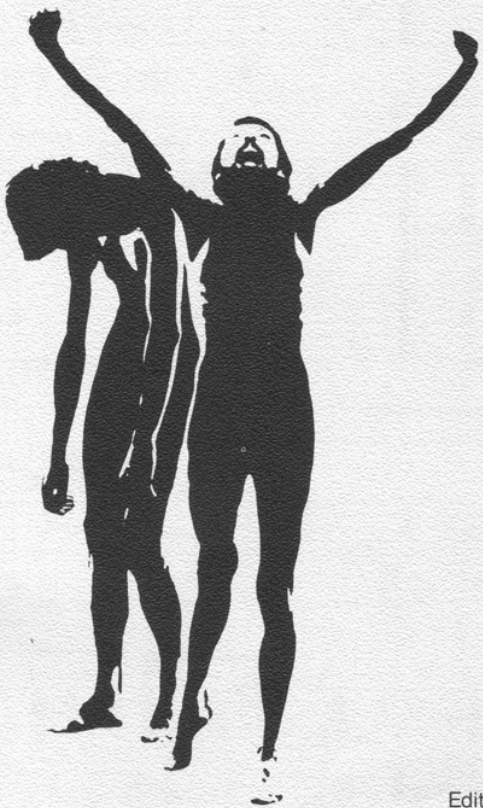


ROGER HODGSON

IN THE EYE OF THE STORM



GIVE ME LOVE, GIVE ME LIFE / 24
HAD A DREAM (Sleeping With The Enemy) / 4
HOOKED ON A PROBLEM / 20
I'M NOT AFRAID / 36
IN JEOPARDY / 10
LOVERS IN THE WIND / 15
ONLY BECAUSE OF YOU / 42



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
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Had A Dream (Sleeping With The Enemy)

Words and Music by
ROGER HODGSON


Bright Rock ♩ = 132

G 


G7/F 

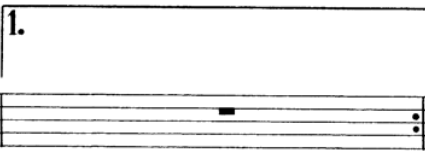
f (4th time inst. solo ad lib. . .)




Cmaj7 



G 

1. 

2.3.4. 

1. Had a dream _

... end solo)



G 

I was born _____ to be na -
it was time _____ to be tak -



G7/F



- ked in the eye of the storm. — And now it's
 - en to the front of the line. — Well, that is

Cmaj7



stand - ing right in front of me; what's it gon - na do to me?
 not a place you wan - na be sleep - ing with the en - e - my,

G



To Coda

1.4.

Who you knows? know. 2. Had a dream —


2.5.

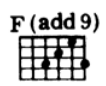
To next strain

3.

D.S.S. al Coda

I don't care — 4. An - y time —

Bridge : 



what the fu - ture brings; give a damn
got - ta take a stand, 'cause I won't

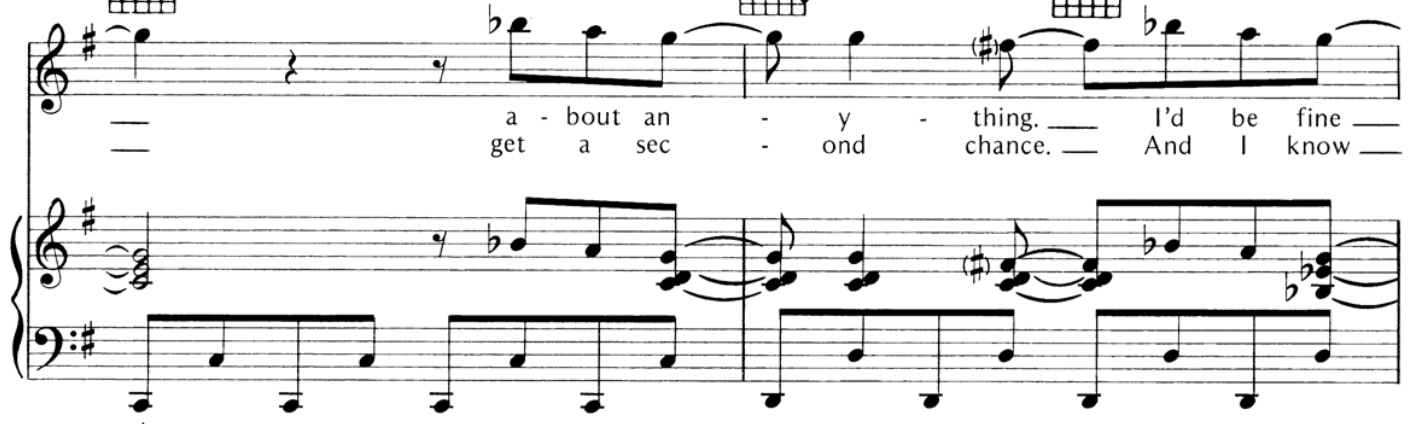




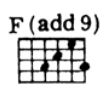




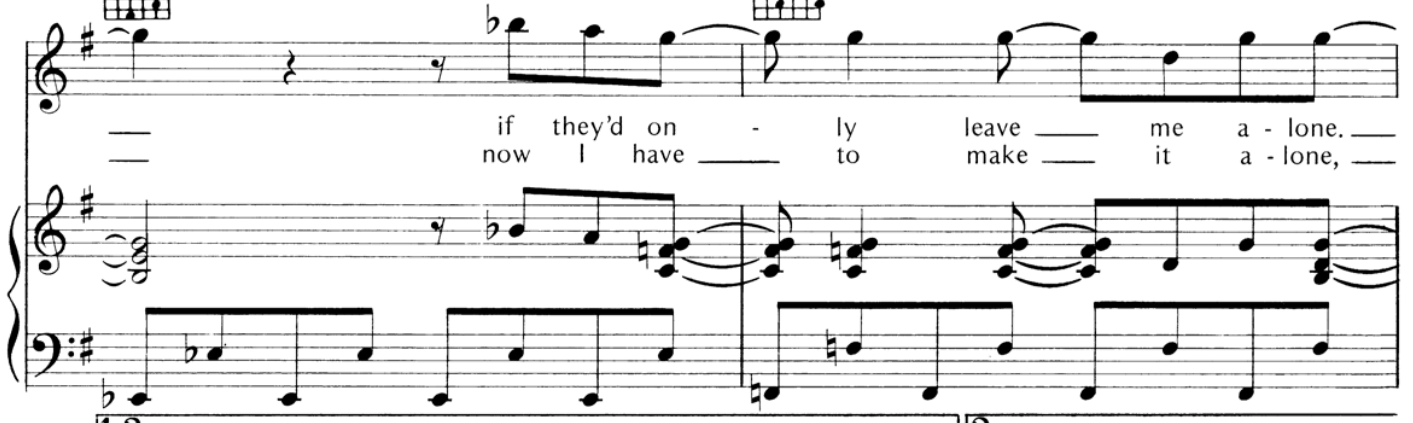
a - bout an - y - thing. I'd be fine
get a sec - ond chance. And I know

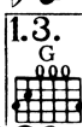


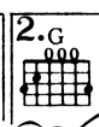




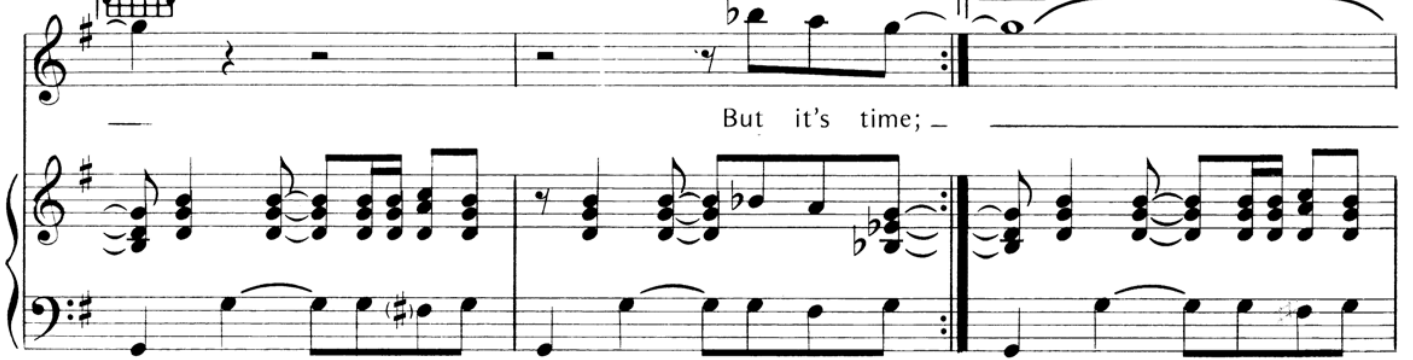
if they'd on - ly leave me a - lone.
now I have to make it a - lone,



1.3. 

2.G 

But it's time; -



yeah. lone,

G7/F
 G
 Cmaj7

yeah.

Bop sho wa na na, bop sho wa na na,

G7/F



bop sho wa na na, bop sho wa na na,

Cmaj7



bop sho wa na na, bop sho wa na na,

Repeat ad lib. and fade

G



bop sho wa na na, bop sho wa na na.

Coda



Gm/Bb Bb Gm/Bb Bb F Gm/Bb Bb Gm/Bb
 Bb F Ab Eb Db Csus
 D.C.

Verse 3:

Had a dream it was war,
 And they couldn't tell me what it was for.
 But it was something they could lie about;
 Something we could die about, you know.

Verse 4:

Any time, any place
 When you look at the man in the face,
 Well, it is not a thing you wanna see
 Sleeping with the enemy, you know.

Verse 5:

Had a dream it was time
 To be a witness at the scene of the crime.
 Well, that is something you could analyze,
 Something you can criticize; who knows?

Verse 6:

So we wait, hesitate,
 And we're makin' such a mistake.
 Oh, whatever can the matter be.
 Sleeping with the enemy? You know.


(To Bridge:)

In Jeopardy

Words and Music by
ROGER HODGSON

Moderately

Guitar Capo
3rd Fret:
Keyboard:
Am
Cm



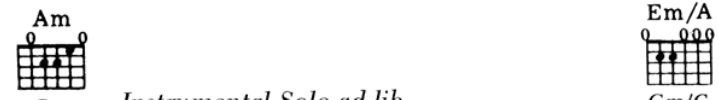

Play 4 times





mf *rhythm:*

8va bassa -----



Am Cm *Instrumental Solo ad lib.* Em/A Gm/C

Fmaj7/A Abmaj7/C D/A F/C

Am Cm Em/A Gm/C

1. In jeop-ard - y, in jeop-ard - y, I feel I'm a - bout to cry;
2. In jeop-ard - y, in jeop-ard - y, the writ - ing is on the wall;
3. In jeop-ard - y, in jeop-ard - y, so where is the gold - en age?
4. (Solo continues)

mf



Fmaj7/A



Abmaj7/C

D/A



F/C

in jeop-ard - y, in jeop-ard - y, oh, tell me the rea - son why.
 in jeop-ard - y, in jeop-ard - y, I can't seem to sleep at all.
 In jeop-ard - y, in jeop-ard - y, we're read- y to turn the page.

Am



Cm

Em/A



Gm/C

In jeop-ard - y, in jeop-ard - y, I'm watch-ing the feel - ing grow;
 In jeop-ard - y, in jeop-ard - y, we ut - ter a lone - ly cry;
 In jeop-ard - y, in jeop-ard - y, it's get - ting so out of hand;

Fmaj7/A



Abmaj7/C

1.

D/A



F/C

in jeop-ard - y, in jeop-ard - y, oh, tell me, I want to know.
 in jeop-ard - y, in jeop-ard - y,
 in jeop-ard - y, in jeop-ard - y,

Chorus:

2.3.4.

D/A



F/C

Chorus:



Ab

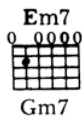


Bb

Musical staff with notes and rests.

(2.) who cares if we live or die? Who's in your mind;
(3.) I wish I could un-der-stand.

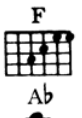
Piano accompaniment for the first system.



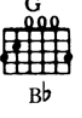
Gm7



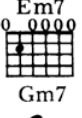
Cm



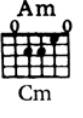
Ab



Bb



Gm7

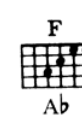


Cm

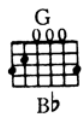
Musical staff with notes and rests.

who's in your con-science? Part of the crime, part of the non-sense.

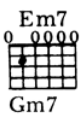
Piano accompaniment for the second system.



Ab



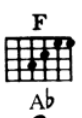
Bb



Gm7



Cm



Ab

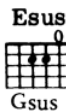


Bb

Musical staff with notes and rests.

Do what we can, pray for to-mor-row. Liv-ing our lives,

Piano accompaniment for the third system.



Gsus

To Coda



G7

Musical staff with notes and rests.

watch-ing, wait-ing, feel-ing as much as we

Piano accompaniment for the fourth system.

Am Cm After verse 3: Instrumental solo ad lib. Em/A Gm/C

can. (In jeop - ard - y, in jeop - ard - y)

mf

Fmaj7/A Abmaj7/C 1.3.5. D/A F/C

(In jeop - ard - y) in jeop - ard - y

2.4. D/A F/C D.S. 6. D/A F/C D.S.S. al Coda

(solo ends)

Coda E G work - ing, play - ing.

Esus Gsus E7 G7 Am Cm

sing - ing, danc - ing, run - ning as fast as we can.

dim.

G/A Bb/C F/A Ab/C Am Cm G/A Bb/C F/A Ab/C

Am Cm G/A Bb/C F/A Ab/C Am Cm

Clos - er, (clos - er) get-ting

G/A Bb/C Am Cm Dm6/A Fm6/C Am Cm Dm6/A Fm6/C

Play 3 times

Am Cm G Bb F Ab 1.2.3. Am Cm 4. Am Cm

ooh. 1.2.4. Ah. 3. Ooh.

p

pp

Lovers In The Wind

Words and Music by
ROGER HODGSON

Moderately, with a beat

(piano solo)

p

with pedal

1.

2.

1.

mf

2.

rit.

Guitar Capo
3rd Fret:
Keyboard:

Dm
Fm

C
Eb

molto rit. e dim.

pp

mf

a tempo

Dm
Fm

Am/C
Cm/Eb

Bb
Db

Eb add 2
Gb add 2

Dm/A
Fm/C

1.5. Time is al - ways on the run; _____ we've
 2. Life is all we have to share; _____ you
 3. Love is all I have to give; _____ it's
 4.6. *Piano solo*

on - ly just be take - gun ... }
 know we must we must take care ... }
 all I need to live ... }

Lov - ers in _____ the wind.

(piano solo ends)

1.3.

2.4.

D.S.

To next strain  *D.S. al fine*

There was a

6.  *fine* 

time

rit. *mf*

when it was hard to know,

reach - ing out, — reach - ing out — for some — where to go. —

Bb Eb C Eb

There was a light

C7 Eb7 F Ab Bb Db

born on the dark - est day, but

Am Cm Eb C

no one wants — to know, — and no one wants — to try. (cry..)

mp

Bb Db

p


D.S.






Hooked On A Problem

Words and Music by
ROGER HODGSON

Moderately ♩ = 69


Guitar Capo 
1st Fret:
Keyboard: Eb



Bm  D 
Cm Eb


Bm 
Cm

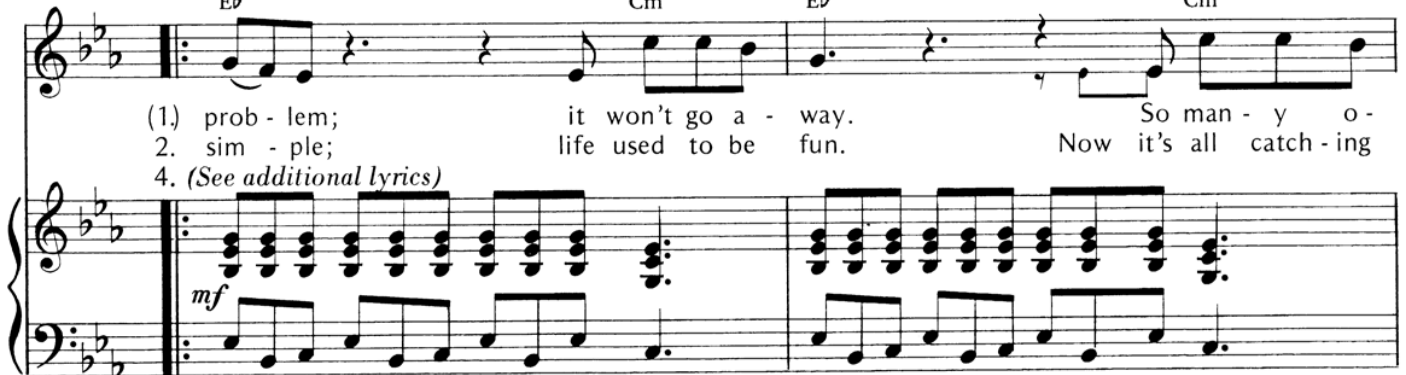


1. I'm hooked on a
3.5. (See additional lyrics)


D 
Eb



Bm  D 
Cm Eb


Bm 
Cm

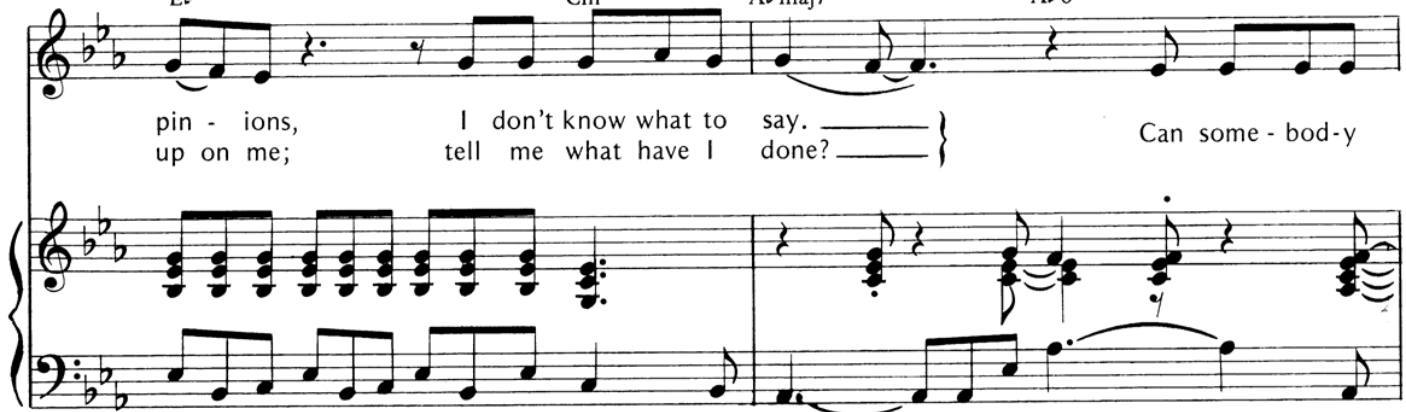


(1.) prob - lem; it won't go a - way. So man - y o -
2. sim - ple; life used to be fun. Now it's all catch - ing
4. (See additional lyrics)

D 
Eb

Bm  Gmaj7 
Cm Abmaj7

G6 
Ab6



pin - ions, I don't know what to say. _____ } Can some - bod - y
up on me; tell me what have I done? _____ }

Hooked On A Problem - 4 - 1

Em7/A
0 0000

A
0

1.3.
D
Eb

Bm
Cm

help me? — What they try - ing to do?

D
Eb

Bm
Cm

2.4.
D
Eb

2. Life used to be do?
4. I'm walk - ing a

Bm
Cm

F#/A#
G/B

Hey, — don't you ev - er get lone - ly?

D/A
Eb/Bb

G#m7-5
Am7(-5)

Hey, — don't you wish it was eas - y,

Gmaj7
Abmaj7

Cmaj7
Dbmaj7

Cmaj7/B
Dbmaj7/C

fac - ing the world on your own?

1. A13 Bb 13 A7 Bb 7 D.C.

2. A13 Bb 13 A Bb D.C. al Coda

Coda Eb Bm Cm Em7/A Fm7/Bb A7 Bb7

do? Won't some-bod-y help me? — What they try - ing to

do? Can some-bod-y help me?

The musical score consists of three systems. The first system shows guitar chords (A, Bb, D, Eb, Bm, Cm) and a vocal line with the lyrics "What they try - ing to do?". The second system features piano accompaniment with the instruction "Repeat ad lib. and fade". The third system is an instrumental solo with the instruction "Instrumental Solo ad lib." and a dynamic marking of *f*. The piano accompaniment includes a series of chords: Eb, Cm, D, Eb, Bm, Cm.

Verse 3:

I'm hooked on a problem; it won't let me go.
 The way people look at me feels like twenty below.
 Can somebody help me? What they trying to do?

Verse 4:

I'm walking a tightrope, with stars in my eyes,
 In danger of falling. Won't you kiss me goodbye?
 Can somebody help me? What they trying to do?

Verse 5:

If you know the answer, what I'm trying to say:
 I need a solution, 'cause I'm wasting away.
 Won't somebody help me? What they trying to do?

Give Me Love, Give Me Life

Words and Music by
ROGER HODGSON

Medium fast (♩ = 134)



1. It's feel - ing like ___ it's time ___ to ring ___ the chang -
2. hope it's not ___ too late ___ to see ___ the dan -



- es. It's feel - ing like ___ it's time ___
- ger. I'd real - ly like ___ to wake ___



___ to be ___ re - born. ___ 'Cause
___ and see ___ the dawn. ___ 'Cause

Give Me Love, Give Me Life - 11 - 1

Am Cmaj7/G Am

here we go a - gain, pro - claim - ing it's the end,
 here we go a - gain; we're try - ing to pre - tend.

Cmaj7/G Am Cmaj7/G

and reach - ing out for some - thing to bring
 We're blam - ing one an - oth - er for what

Fmaj7 G Fmaj7

it back a - gain. We're liv - ing on good for -
 is ours to mend. We're fight - ing for the fu -

G Fmaj7 G

- tune. We're cheat - ing all our friends. So
 - ture. We're ring - ing out the past. It

Fmaj7 **G** **1. Fmaj7**

tell me, — oh tell me, — now where's it go - ing to end? —
feels good, — it feels good, — but

G **G7** **2. Fmaj7**

— 2. I is it go - ing to last? —

G **F** **C** **Chorus:** **F/C** **C**

1. Give me love, — give me love, —
(2.) — give me life, —

cresc.

F/C **C** **Bb/C** **F** **Bb/F** **F**

— give me joy, — give me pain. — Give me light, —
— give me high, — give me low. — Give me truth, —

Bb/F G C/G C F/C C F/C C

— give me start - ing a - gain. — Give me hope, — give me hope. —
 — give me some - thing to know. — Give me time, — give me time. —

F/C C Bb/C F Bb/F F

— give me sun, — give me rain. — Get me up, —
 — give me room, — give me rope. — Give me sign, —

Bb/F G C/G To Coda 1.3.4. F/C C D.S.

— get me danc - ing a - gain. — 2. Give me life. —
 — give me rea - son to hope. —

2. Bb/C To next strain 5. Bb/C

Oh, _____ give me

The first system features a vocal line on a treble clef staff with a long note on 'Oh' and a melodic phrase on 'give me'. The piano accompaniment is on grand staff notation, with chords in the right hand and a bass line in the left hand.

C *fine*

life!

The second system includes a guitar chord diagram for a C major chord. The vocal line has a rest followed by the word 'life!'. The piano accompaniment continues with chords and a bass line.

ff

The third system features a piano dynamic marking of *ff* (fortissimo) at the beginning. The piano accompaniment continues with chords and a bass line.

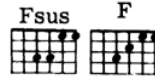
C *D/C* *Eb/C* *Play 7 times*

mf

The fourth system includes guitar chord diagrams for C, D/C, and Eb/C. The instruction 'Play 7 times' is written above the piano part. The dynamic marking *mf* (mezzo-forte) is present.

F/C *8va* *gliss.*

The fifth system includes a guitar chord diagram for F/C. The instruction '8va gliss.' (8va glissando) is written above the piano part.



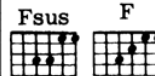
1. 'Cause ev - 'ry - thing is a turn - up, turn — a - round,
 2. 'Cause ev - 'ry - thing is a two - bit, two - bit town,
 3. Well ev - 'ry - thing is a turn - up, turn — a - round,
 4. And ev - 'ry - thing is a two - bit, two - bit town,



and ev - 'ry - thing is just up - side, up - side down.
 and ev - 'ry - bod - y's just out — to drag — you down.
 and ev - 'ry - thing is just up - side, up - side down.
 and ev - 'ry - bod - y's just out — to drag — you down.



1.2.3.



Well, ev - 'ry - thing is not like — you'd like — it to be.
 Well, noth - ing is as you'd like — it, like — it to be.
 Well, noth - ing is as you'd like — it, like — it to be.
 Well, noth - ing is as you'd like —



Csus C Csus C

4. Fsus F Fsus F

— it, like — it to be.

Csus C Csus C Csus C Csus C

(Vocal tacet 1st time)

1. Instrumental solo

2.3. I may not love you, but I can't stop think - ing 'bout you. I may not love you, but I

Csus C Csus C Csus/Bb C/Bb Csus/Bb C/Bb Csus/Bb C/Bb

can't stop think - ing 'bout you. I may not love you, but I can't stop think - ing 'bout you.

F/A

1.2. F

3. F

D.S. al Coda

I may not love you, but I can't stop think - ing 'bout you. can't stop. 1. Give me love, —

Coda

Bb/C

Give me rea - son to hope!

C

F/C

(L.H. tacet 1st two times)

mf

Bb/C

1.2.3.

F/C Bb/C F/C

C

4.

F/C Bb/C F/C

C F/C

I see just what I want to see, just what I want
 I go just where I want to go, just when I want

Bb/C F/C Bb/C F/C

to be. I can be an - y time, an - y place, an -
 to know. I can go an - y time, an - y place, an -

C F/C Bb/C

- y-where.
 - y-where.

1. F/C Bb/C F/C 2. F/C Bb/C F/C D

1. Things just ain't what they used

G/D C/D

(2.) — to be, ain't what they ought — to be, ain't what they've got —
 (2.) — to me, ain't gon - na both - er me, ain't gon - na wor -

G/D C/D G/D D G/D

— to be, gon - na be prob - a - bly.
 - ry me, hur - ry me; let — them be.

C/D

1. G/D C/D G/D D

2. Things just ain't gon - na get —

2. G/D C/D G/D Ab Gm7 Ab Gm7 Ab Gm7

Ab Gm7 Ab Gm7 Ab Gm7 Fm Bb/F

mf

Fm Eb/F Fm Bb/F Fm Eb/F

G C/G F/G

1.2.3. 4. *D.S. al fine*

C/G F/G C/G G C/G F/G F C

1. Give me love, —

I'm Not Afraid

Moderately fast (♩ = 72)

Words and Music by
ROGER HODGSON



f

1.2.3.

4.

1. Oh, what a way to



go;
2. go;
3. *Instrumental solo, ad lib.*

we're go-ing down slow.
we're go-ing down slow.

mf

We're mov-ing to the rhy-thm;
We're shak-ing to the rhy-thm;

we're let-ting it
we're let-ting it

flow.
flow.

We're step - ping out of time;
We're not a - afraid of time;

it's freak - ing your mind. — }
it im - pris - ons your mind. — }

We're liv - ing in the

bod - y, and we're do - ing just fine.

Tell me, tell — me that you love me.

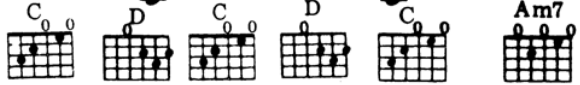
(solo ends)

f



Tell me, where's

mf *f*



your milk and hon - ey? You know we're do-ing all

mf

right.

1.2.




- 2. Well, round and round we
- 3. Instrumental solo

1.2.

3.  


I'm not a-fraid of noth - ing;
I'm not a-fraid of laugh - ter;






I'm not a-fraid to cry. _____
I'm not a-fraid of tears. _____

I'm not a-fraid to live, _____
I'm not a-fraid to look. _____



_____ I'm not a-fraid to love, _____ I'm not a-fraid to die. _____
_____ I'm not a-fraid to learn, _____ I'm not a-fraid to hear. _____



_____ I'm not a-fraid of dark - ness;
_____ I'm not a-fraid of an - ger;



C₀0 Bb(add9) C₀0

I'm not a-fraid of night. _____
 I'm not a-fraid of war. _____

I'm not a-fraid to win, _____
 I'm not a-fraid to live, _____

Bb(add9) F G

_____ I'm not a-fraid to lose, _____ I'm not a-fraid to fight. _____
 _____ I'm not a-fraid to die, _____ I'm not a-fraid at all. _____

C₀0 Bb(add9)

1. 'Cause it's a time for sing - ing,
 2. It's a time for giv - ing,
 3.4. *Vocal ad lib.*

f

C₀0 Bb(add9) C₀0

and it's a time to dance. _____
 and it's a time to care. _____

And it's a time to run, _____
 And it's a time to choose, _____

Bb(add9)



1. F



G



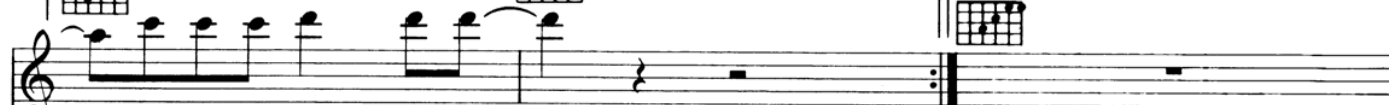
— and it's a time to jump, — and it's a time to chance. —
— and it's a time to do, —



2. F



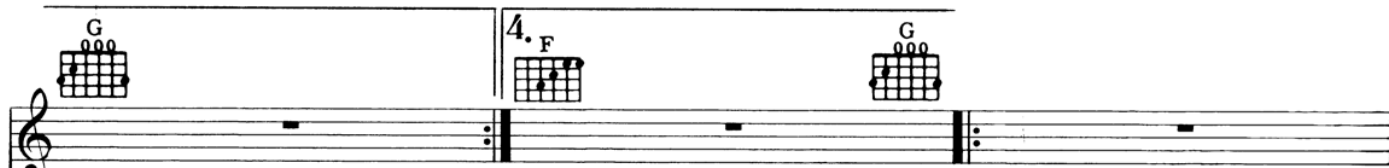
G



— and it's a time to dare. —



3. F



G



4. F



G



Repeat ad lib. and fade

C/G



F/G



G



Only Because Of You

Words and Music by
ROGER HODGSON

Moderately $\text{♩} = 64$

Only Because Of You - 6 - 1

2.3.

Bbmaj7 C/Bb Bb

1. And so we sailed — to-wards — the dawn, —
 2. And when the storms — have died — a - way, —

Bbmaj7 C/Bb Bb Am

join - ing those — who gent - ly mourn — for you. — It's
 on - ly truth — will live — to say — it's you. — It's

Dm/A Am G/A Am Dm/A Am

on - ly be-cause — of you. —
 on - ly be-cause — of you. —

Bbmaj7 C/Bb Bb

Friends may come — and friends — may go; — the
 When the dark - ness flies — a - way, —

Bbmaj7 **C/Bb** **Bb** **Am** *To Coda*

on - ly friend _ I need _ to know _ is you. _ It's
on - ly love _ will shine _ to say _ it's true. _ It's

Dm/A **Am** **G/A** **Am** **Dm/A** **Am**

on - ly be-cause _ of you. _
on - ly be-cause _ of you. _

Bbmaj7 **C/Bb** **Bb** **Bbmaj7** **C/Bb**

Might - y cas - tles, lone - ly kings _ hear the rag - ged chil -
He who smiles _ at loft - y schemes _ stems the tide _ of bro -

Bb **Am** **Dm/A** **Am** **G/A**

- dren sing. _ It's you. _ It's on - ly be-cause _ of you. _
- ken dreams. _ It's you. _ It's on - ly be-cause _ of you. _

The musical score is arranged in a system of seven staves. The top staff is a single treble clef line for guitar, showing two first-position chord diagrams: 1. Am (x02233) and 2. Am (x02233). The second staff is a grand staff (treble and bass clefs) for piano accompaniment. The third staff is a single treble clef line for guitar, showing three chord diagrams: Dm/A (x02323), Am (x02233), and G/A (000233). The fourth staff is a single treble clef line for guitar, showing three chord diagrams: Dm/A (x02323), Am (x02233), and G/A (000233). The fifth staff is a single treble clef line for guitar, showing five chord diagrams: Am (x02233), Dm/A (x02323), Am (x02233), G/A (000233), F/G (232323), and G (000233). The sixth staff is a grand staff for piano accompaniment, showing four chord diagrams: F/G (232323), G (000233), F/G (232323), and G (000233). The seventh staff is a grand staff for piano accompaniment. The lyrics are: "It's on - ly be-cause — of you. — It's on - ly be-cause — of you. — It's on - ly be-cause — of you. —".

Fmaj7



Instrumental Solo ad lib.

G/F



Play 4 times



Play 4 times

Musical notation for the first system, including treble and bass clefs, notes, and dynamics.

Fmaj7



Play 4 times



Play 4 times

Musical notation for the second system, including treble and bass clefs, notes, and dynamics.

Fmaj7



Play 4 times



Play 4 times

Musical notation for the third system, including treble and bass clefs, notes, and dynamics.

Fmaj7



Play 4 times



Play 4 times

Musical notation for the fourth system, including treble and bass clefs, notes, and dynamics.

F/G



Play 4 times



Play 4 times

Musical notation for the fifth system, including treble and bass clefs, notes, and dynamics.

Am G/A F/G

Play 4 times

1.2.3. G

4. G D.S. al Coda

Coda Dm/A Am G/A

Play 3 times

on - ly be - cause — of you. — It's

dim.

Dm/A Am G/A Am Dm/A Am G/A

on - ly be - cause — of you. —

Am Dm/A Am G/A Am

Play 10 times

p